




Arts, Culture and the Creative Economy

January 8, 2013

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Department is responsible for this Sustainability Measure and Target. Measures are part of the City's 26 Sustainability Indicators. For more information please visit <http://www.ci.minneapolis.mn.us/sustainability/indicators/index.htm>

Introduction

Minneapolisians know that our city is infused with creative energy. From internationally recognized theater productions to community art projects that transform neighborhoods; the arts are a critical element of what makes Minneapolis a vibrant city. We know our quality of life is improved as a result of cultural offerings, and that these creative enterprises also contribute to our local and regional economy - but how do we begin to measure the impact of the arts?

Measuring creative sector jobs, arts spending and City investment is one way of viewing and capturing the creative sector to assess its potential and impact. This data allows us to see that Minneapolis has a highly productive creative population, it is a receptive market for creativity and that the metro area is far more creatively active than most cities in the country.

The layers of professions and institutions that make up the creative sector are complex and interdependent. They range from fine artists and architects to arts educators and advertising; from internationally-recognized institutions to neighborhood venues and more. However, the numbers tell only one part of the story. In decades past, the conventional way cities measured the impact of the arts was through the lens of economic impact. While this is an important lens, we now have language and a growing body of research about how the arts impact places, neighborhoods, and communities. We know that the arts enrich the City of Minneapolis in manifold ways, through both economic and social growth, cross-pollinating and energizing the growth of other sectors. To better understand the true complexity of the creative sector and its mutuality we should pair hard data with qualitative analysis to understand how creative industries at all scales work together to give Minneapolis its creative vitality.

Creative Placemaking

This first *Results* report for Arts, Culture and the Creative Economy begins a timely conversation in line with a growing national dialogue about how the arts impact communities. The national dialogue around 'Creative Placemaking' values the arts as a vehicle for animating and rejuvenating spaces, boosting the viability for local business, and bringing diverse people together to celebrate, inspire, and be inspired. These social gains in turn set the stage for economic renewal. The impact of the arts on the vitality and inclusiveness of spaces is an important dimension of the creative ecology.

Social Capital

Social connectivity is an important outcome of creative activity. It is intrinsic to the process of creation, evident in the collaboration of making a piece of theatre or playing in an orchestra. It is also part of the enjoyment and appreciation of a creative experience, as in audience engagement or festival participation. Audiences and artists alike participate in creative activities as much for its social rewards as for the satisfaction of mastering a skill. While the social capital created by the creative sector is notoriously difficult to measure it is important for us to acknowledge and understand the impacts of social capital on our communities.

The Creative Ecology

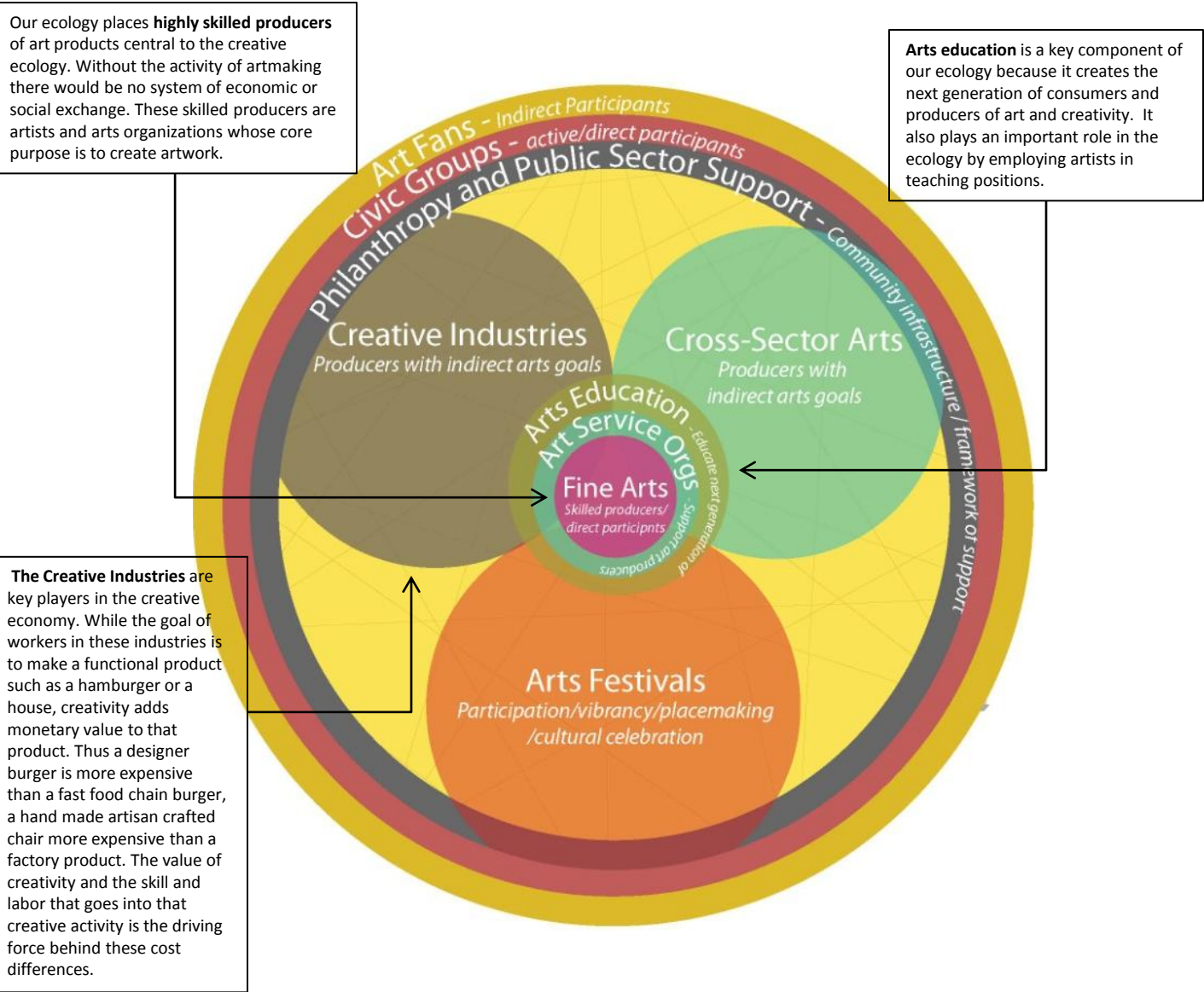
The Arts, Culture and Creative Economy Program's contribution to the national conversation is to better define the creative sector as an ecology of economic and social exchanges. A creative ecosystem model, which represents the industry as a system of relationships, reveals these important complexities and helps explain the interdependence of economic drivers. Within the arts ecology we include not only artists, but woodworkers and food truck operators,

The Creative Ecology

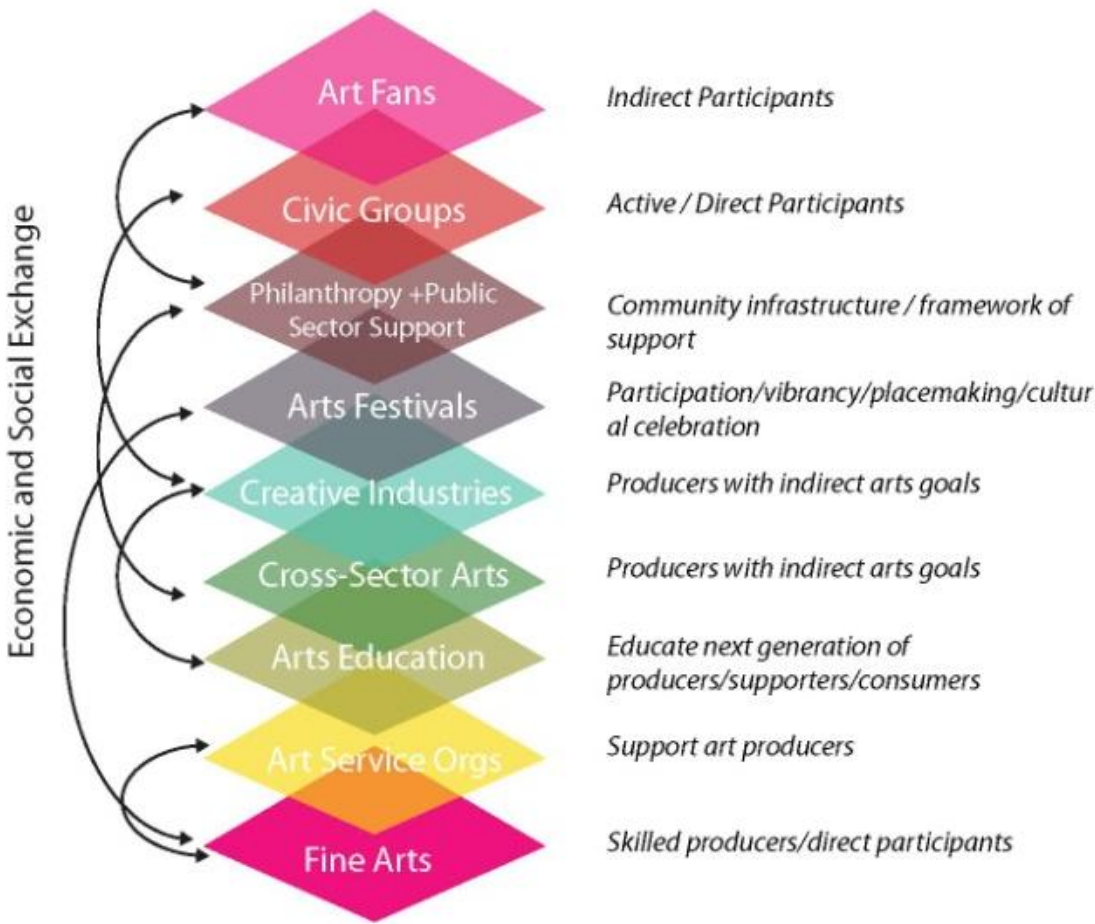
artists and arts educators, foundation funders and theater-goers. This visual system maps out the creative sector as a dynamic ecology of economic and social relationships.

Diagram takeaways: 1) art producers are central to Minneapolis’ creative ecology; 2) As in nature, an arts ecology is built from multiple interdependent actors; While every level is not necessary for a thriving arts ecology, the more active each level, the more dynamic the system. Included here are two visualizations of the Creative Ecology. Below highlights three key components of the Creative Ecology followed by an Economic and Social Exchange perspective (see pg. 5).

Creative Ecology: Three Key Components



Creative Ecology:
Economic and Social Exchange



The Creative Vitality Index (CVI):

The CVI™ is a tool that measures annual changes in the economic health of highly-creative industries using information about organizational revenue, jobs, and other measures from creative businesses and nonprofits. One of its key benefits is that it captures occupational employment, a better way of measuring creative employment that the census misses. Because it uses nationally available annual data sources, the CVI allows us to compare Minneapolis to other geographic areas like the metropolitan area, the state, nation, or other cities, each year by assigning each area an index number that reflects its comparative creative vitality.

WESTAF's Methodology

The CVI™ was initially developed in 2002 in a year-long collaborative research project that included WESTAF (Western States Arts Federation) researchers, consultants at Hebert Research, the senior staff of the Washington State Arts Commission and the director of the Seattle Office of Arts and Culture.

CVI™ data inputs were selected to be highly reliable, nationally vetted, annually updatable measures of arts participation (demand for arts products and services) and occupational employment in the arts. The CVI uses four main types of data to create its scoring system

Occupational data

Selection of occupations to be considered in the CVI™ was accomplished through a process of cross-walking occupations by SOC code with Department of Labor resources for matching particular skill sets with occupations. The CVI™ measures 36 selected occupational categories that are highly correlated with measured skill sets in thinking creatively, originality and fine arts knowledge as measured by the Employment and Training Administration's "O*NET" occupational network database. Given this meticulous selection of occupations, the CVI™ presents a highly justifiable report on creative economy employment.

Occupation data in the Creative Vitality Index come from Economic Modeling Specialist Inc. (EMSI). EMSI's proprietary labor market data and modeling provide data on art workers that are full-time, part-time, and contract workers. This is referred to as their "complete" employment set. The 2011 total job count (19,500) for Minneapolis in the 36 occupations that the CVI measures (listed above in *Jobs*) reflects all workers in those occupational categories. As a percentage of the overall workforce, creative workers measured in the CVI constitute five percent of the creative workforce--19,500 of 402,000 total jobs. It is important to note that the total jobs figure also reflects EMSI's complete employment set, meaning that the full, part-time, and contractor workers, including agricultural workers, are included in the total. The total number of full time workers in Minneapolis according to EMSI is 307,000. This figure is reflected similarly but not exactly by Quarterly Census of Employment and Wages (QCEW) data sets frequently used by the Department of City Planning. EMSI's employment totals differ from data directly from QCEW reports because 1) EMSI does not suppress labor market data the way the Bureau of Labor Statistics (BLS) is required to and 2) EMSI's data, while based on QCEW data, is both more current than BLS data and modeled to account for additional deficiencies in QCEW data sets. Total "complete" jobs in Minneapolis using this method is 402,000. One could compare full-time creative workers to full-time creative workers, but the nature of art workers as regularly part-time or contractors would dramatically undercount this workforce. The CVI chooses to include the "complete" employment spectrum for creative occupations instead of only full-time workers.

Nonprofit data

Information about nonprofit arts activity is secured from the Urban Institute's National Center for Charitable Statistics, and Economic Modeling Specialists, Inc. The Urban Institute's National Center for Charitable Statistics aggregates information from the Internal Revenue Service's 990 forms. The forms are required to be submitted by nonprofit 501(c) organizations with annual gross receipts of \$25,000 or more. Organizations with more than \$25,000 but less than \$250,000 in annual gross receipts can file a 990 EZ form that collects less information. The CVI™ uses the information contained in the 990 forms to identify changes in charitable giving in an area.

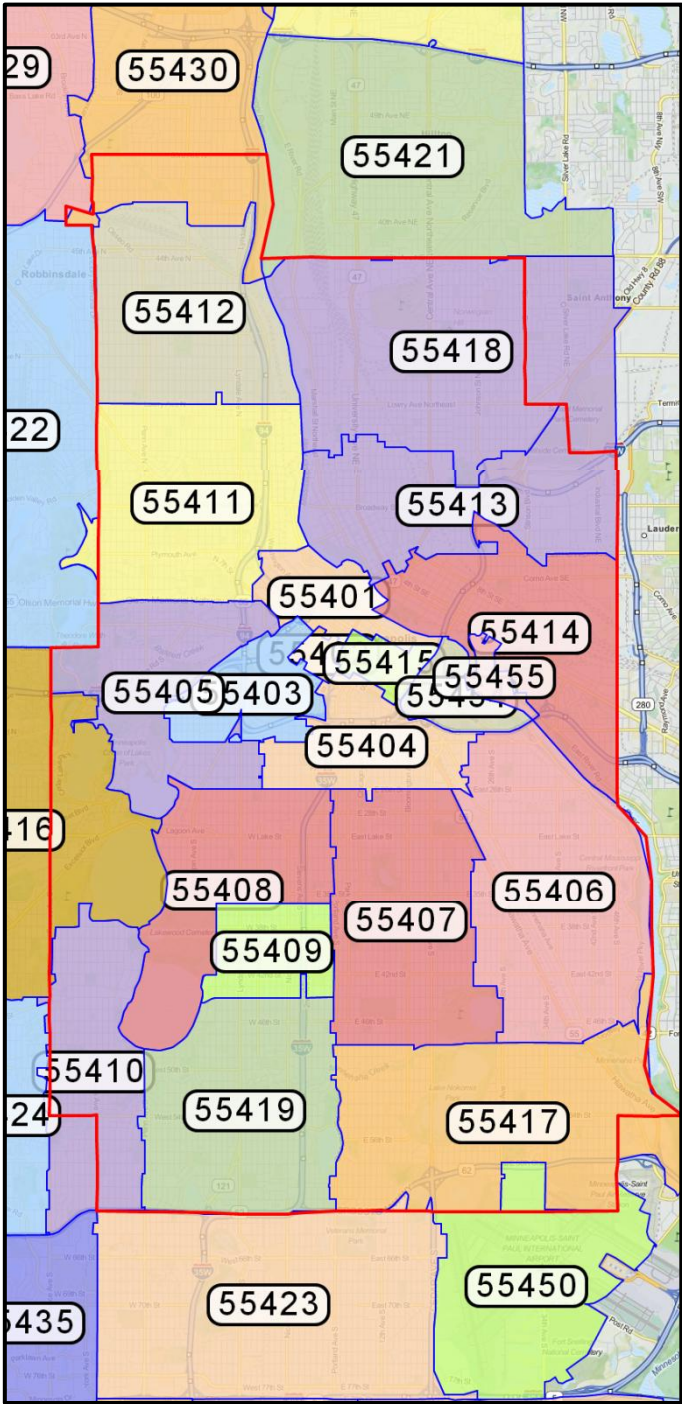
Location quotients

Location quotients (LQs) are an important indicator of a region's creative vitality. An LQ is an index value created for each creative occupation, measuring whether or not there is a per-capita concentration of an occupation within the area being measured. LQs in this report are shown for Minnesota. They show the relative concentration of employment for the state when compared with the nation. The location quotient approach is typically used in community analysis and planning to assess strengths and weaknesses of basic industries or those exporting goods. With location quotients, the comparison standard LQ is "1.00." For example if the LQ reported for "Actors" was 2.33 and 2.18 for 2007 and 2008, this means that the region has over twice the number of working actors, per-capita than the national average.

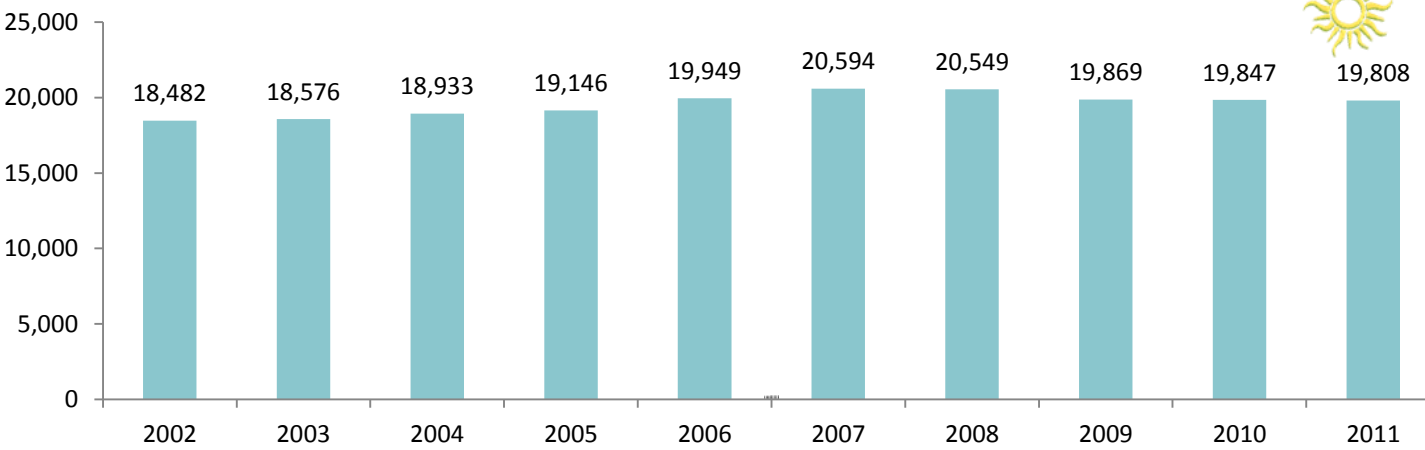
Geographic determination of Minneapolis

This report defines Minneapolis as the collection of zip codes that have all or a large share of their area within the political boundaries of Minneapolis. The zip code methodology was used because of how the CVI is measured. Because the political boundaries of Minneapolis and the zip codes within Minneapolis do not align perfectly, some zip codes with extremely minimal area within Minneapolis were excluded while some zip codes with some area outside of Minneapolis were included. (See pg. 5)

For more information on WESTAF’s methodology please visit <https://cvi.westaf.org/content/what-cvi>



Creative Workforce 2002-2011



Source: WESTAF

Why is this measure important?

This data allows the city to develop future strategies to support creative job growth by targeting support at growing industries and bolstering flagging ones.

The Creative Vitality Index measures the size of the creative workforce, instances of employment as well as employers of creative workers. Minneapolis has a strong and diverse creative sector made of up nearly 20,000 jobs, comprising five percent of all instances of employment in Minneapolis – making our creative occupations 3.4 times more robust than the national average.

When we talk about creative occupations, we’re talking about fine artists like painters and dancers and also sound engineers and set designers. Looking at several different qualities of creative employment at once, we can see how different occupations make up the sector as a whole. We see growth in the major creative industries, but a loss in several fields where we have the most competitive edge. (see pg. 10).

Looking at creative jobs between 2002-2011, we see that the creative sector helped fuel Minneapolis’ overall job growth. Between 2005-2007 growth in the creative sector outpaced overall job growth by a factor of two, growing eight percent in those years compared to four percent overall. (See Annual Percent Growth of Creative Jobs pg. 11)This growth was fueled in part by increases in occupations such as photography, musicians and singers, graphic design, writers, architects, and occupations related to television production (see pg. 10). Despite this growth, however, certain creative occupations declined sharply during the recession. Over a ten-year period, from 2002-2011 occupations where Minneapolis has the most competitive edge suffered losses. This includes occupations related to the housing market like architects and landscape architects. Architects, who are also densely clustered in Minneapolis, over four times the national average, have decreased by nearly 20 percent in the last ten years, and nearly ten percent in the last three years. The decline in dancers (the second-fastest declining occupational group), may strike some as a surprise for a city that has a renowned dance community. This raises a red flag especially because dancers are very densely located in Minneapolis, at five times the concentration of the national average.

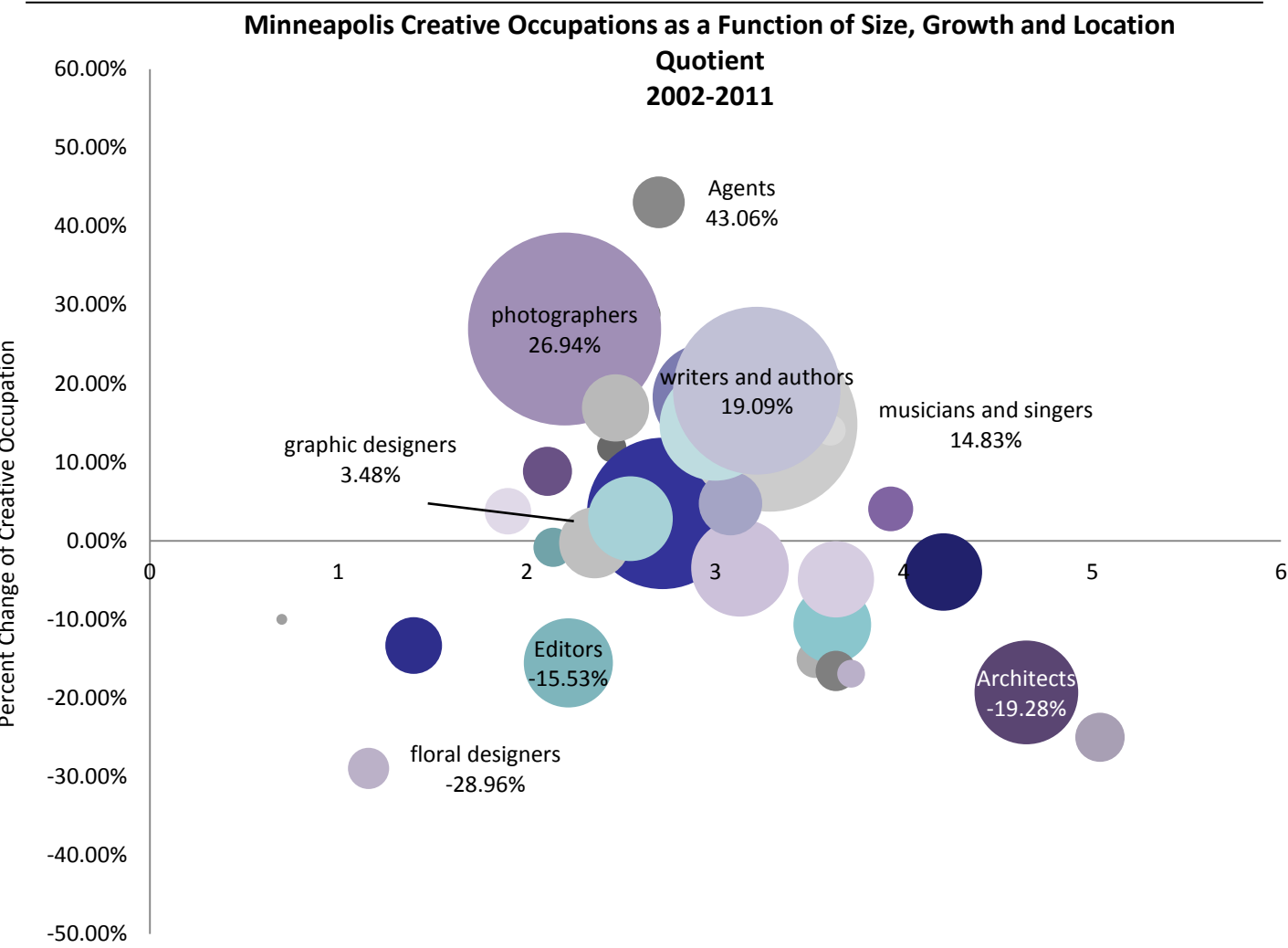
Over the last ten years, creative employment has increased by over seven percent, just below the 8.6 percent growth rate of all occupations in Minneapolis. However, today, rates of creative employment hover around 2006 levels, without showing the same rate of recovery as other sectors: creative employment continues to slowly decline, by less than one percent in 2009-2011. While we should celebrate the diversity and tenacity of the creative sector, this decline, and decline in key occupations, is a cause for concern.

Additional Data Continued on Next Page...

What will it take to make progress?

In order to continue to grow jobs within the creative workforce, we must continue to work on data collection and methodology. Consistent reporting is necessary to set goals, inform decisions pertaining to investments and to move toward more meaningful measures.

An example of using targeted data can be seen below. The data pertaining to architects shows a 19 percent decrease over the past ten years and has been impacted by the housing decline. This demonstrates a significant loss of middle class jobs in the creative workforce. To make progress on recovering these jobs and workers, the City could discuss strategies with local stakeholders on how to retain and attract creative workers and market the area as a hub for architecture and design while the housing market recovers. The City’s Creative City Challenge, a partnership with the Minneapolis Convention Center represents a step in that direction.

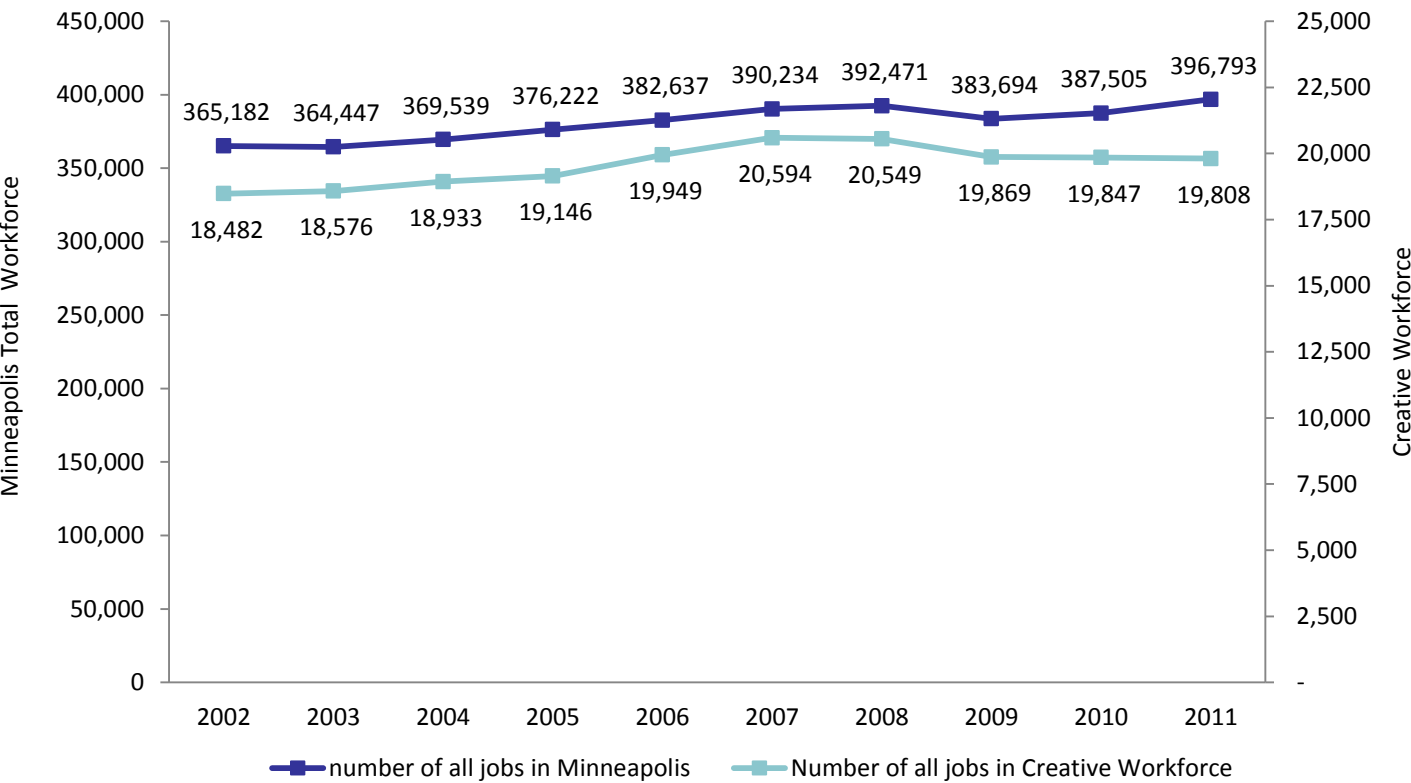


Source: WESTAF

Location Quotient 2011

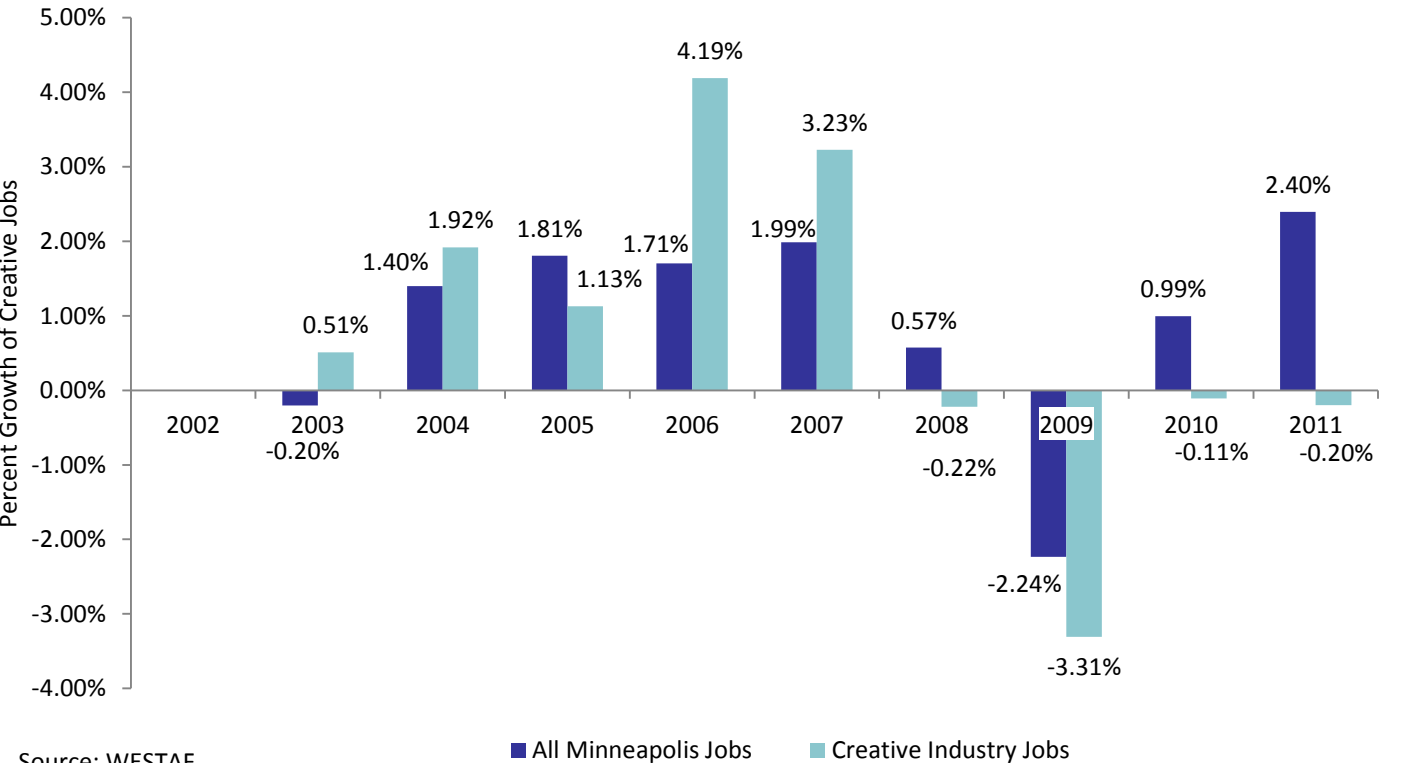
Note: Location quotients (LQs) are an important indicator of a region’s creative vitality. An LQ is an index value created for each creative occupation, measuring whether or not there is a per-capita concentration of an occupation within the area being measured. LQs in this report are shown for Minnesota. They show the relative concentration of employment for the state when compared with the nation. The location quotient approach is typically used in community analysis and planning to assess strengths and weaknesses of basic industries or those exporting goods. With location quotients, the comparison standard LQ is "1.00." For example if the LQ reported for “Actors” was 2.33 and 2.18 for 2007 and 2008, this means that the region has over twice the number of working actors, per-capita than the national average.

Change in Size of Total Workforce 2002-2011



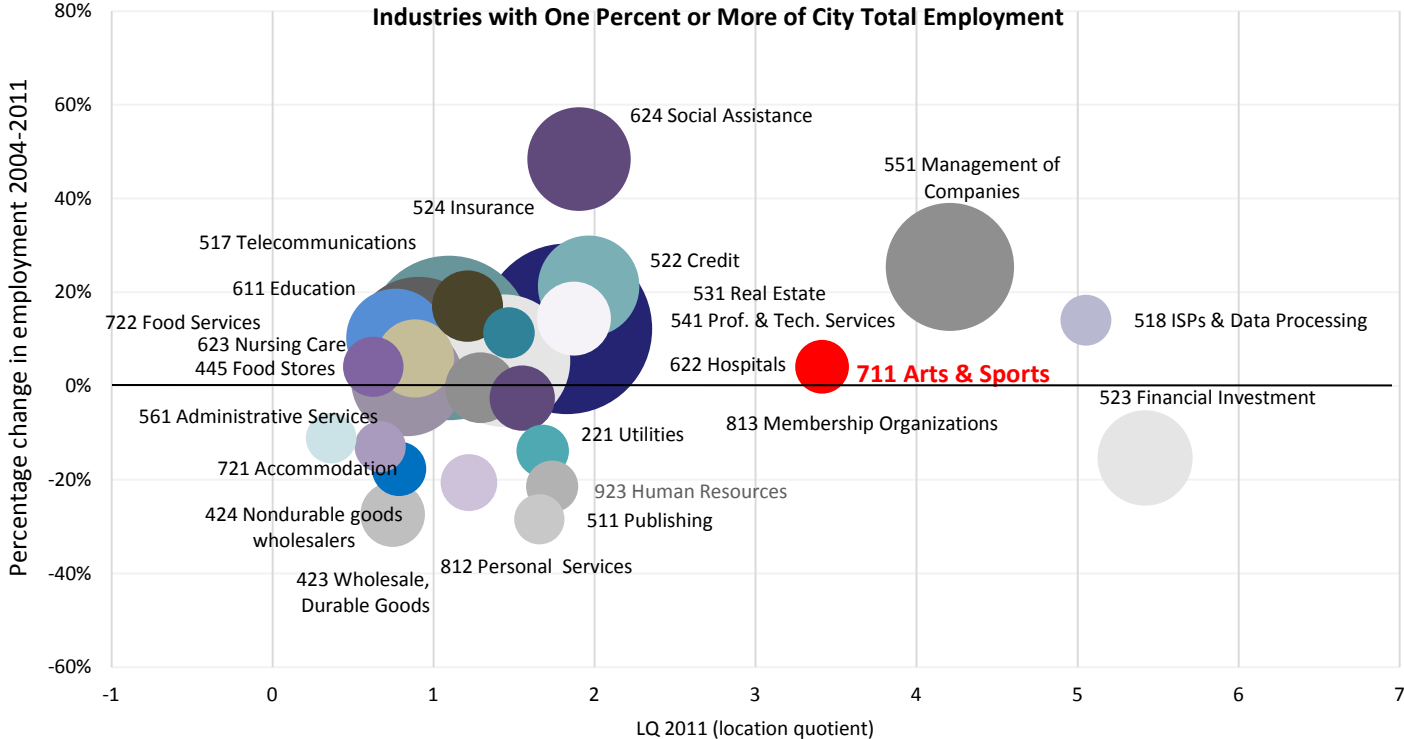
Source: WESTAF

Annual Percent Change of Minneapolis Jobs from 2002-2011



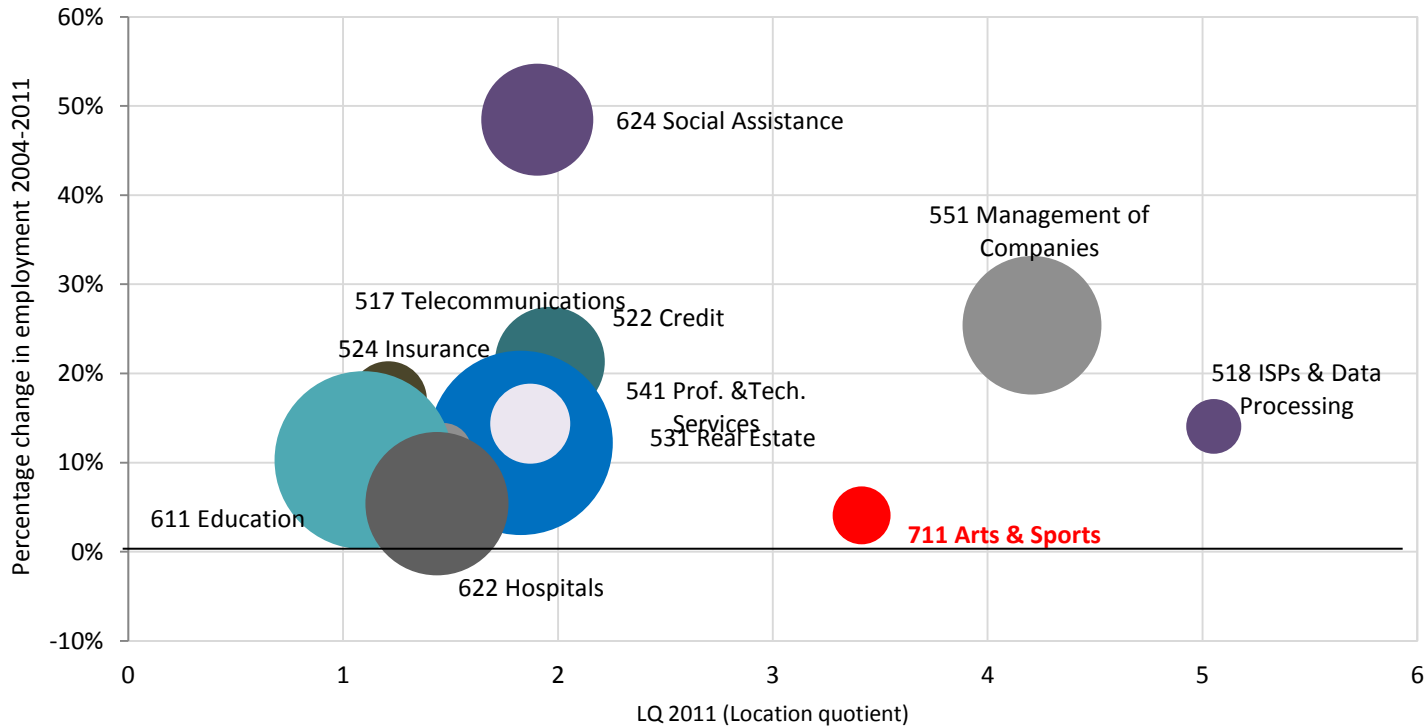
Source: WESTAF

Minneapolis Jobs as a Function of Employment Size, Concentration and Change 2004-2011
Industries with One Percent or More of City Total Employment

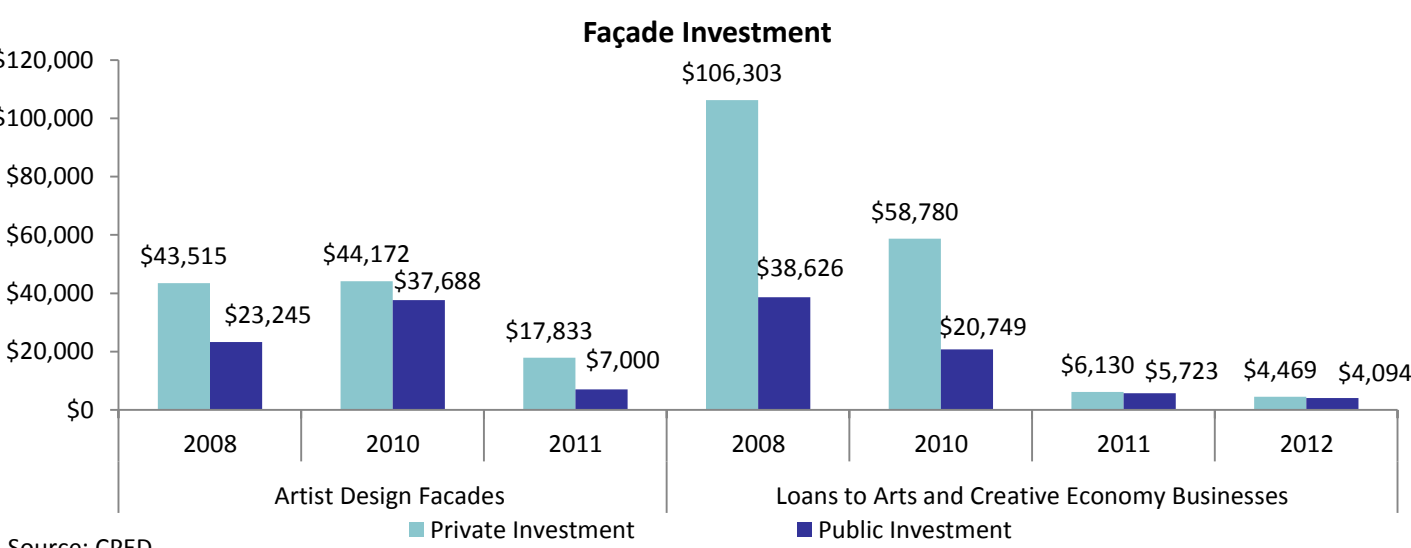
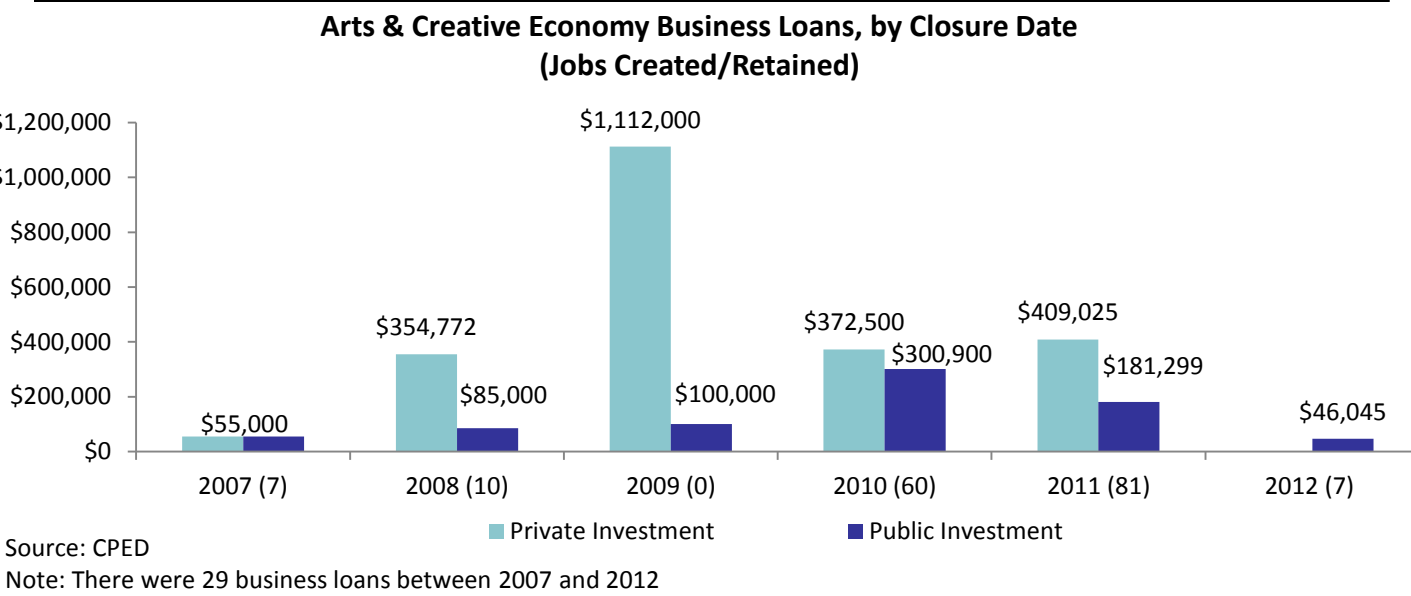
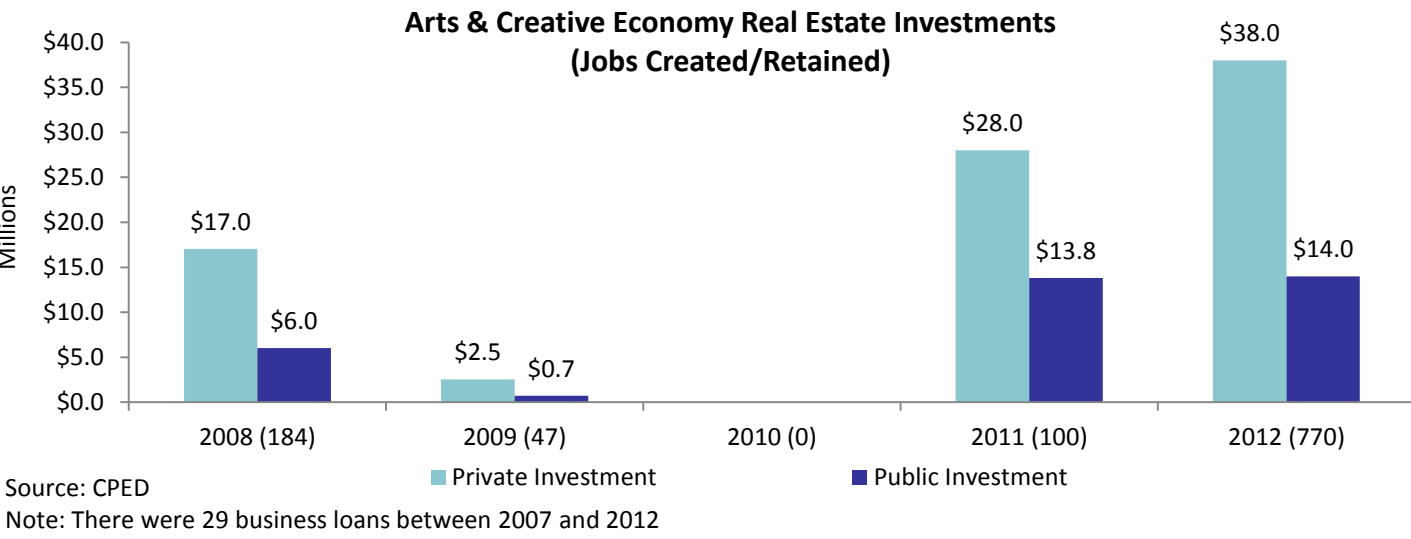


Source: DEED-QCEW & BLS preliminary

Minneapolis Jobs as a Function of Employment Size, Concentration and Change 2004-2011
Industries with One Percent or More of the City Total Employment, Growth and LQ



Source: DEED-QCEW & BLS preliminary



Why are these measures important?

A vibrant creative economy is important to achieving a number of City goals, including “Arts and artists are economic drivers in and of themselves”, “Businesses – big and small – start here, stay here, thrive here,” “Strong commercial corridors, thriving business corners,” and “Proactive business development in key growth areas.”

Not only do arts organizations and event centers play an important role in drawing visitors to Minneapolis business districts and new residents to a dynamic, cultured City and region, but artists and creative sector businesses infuse, cross-pollinate and energize a variety of economic sectors, and contribute to job and tax-base growth. Strategic investments in arts organizations contribute to place-making and catalyze additional investment and business district vitality. Examples include the *Capri Theater* and *Juxtaposition Arts* on West Broadway, the *Fire Arts Center* at 38th & Chicago and the *Guthrie Theater* and *MacPhail Center for Music* in the Mill District.

The City’s investments reported here define the creative economy broadly as an interdependent and mutually-supporting web. This includes arts organizations, arts-related businesses, printing and publishing, architecture and design, graphic design, and advertising and marketing. The City has invested significant financial and staff resources to supporting the creative economy across all sectors through real estate development financing, loans to creative-sector businesses, façade matching grants, and staff business visits to creative sector firms and organizations.

- Many of the largest real estate development investments are financed in part through State bond financing to the City to support large capital developments including the *MacPhail Center for Music* and the *Cowles Center*. Also included in the reported data above are City investments in smaller facilities including the *Capri Theater* renovation on West Broadway, the *Chicago Avenue Fire Arts Center* at 38th and Chicago, and *Brave New Workshop*’s new downtown location.
 - *Brave New Workshop*, in the single year since the City financed their purchase of a City-owned property at 824 Hennepin as an expansion location has increased payroll by over \$300,000, paid an additional \$30,000 in sales taxes, paid \$36,001.24 in property taxes for the 824 Hennepin property, and has hosted more than 300 events in the building with more than 40,000 guests.
- Loans to creative sector businesses, including advertising firm *Zeus Jones* for example, support business and job growth in Minneapolis.
- Façade matching grants include support for artist-designed elements such as the *Hub Bike Co-op*’s mural at Hiawatha and Lake and the decorative screening on the windows of *Dr. Otieno’s dentist office* at Penn and West Broadway. Other façade grants have gone to arts organizations like the *Textile Center* and *Juxtaposition Arts* or to creative economy businesses including *Hymie’s Vintage Records*. These investments support artists financially and contribute significantly to place-making in neighborhood business districts.

Additional Narrative and Data Continued on Next Page...

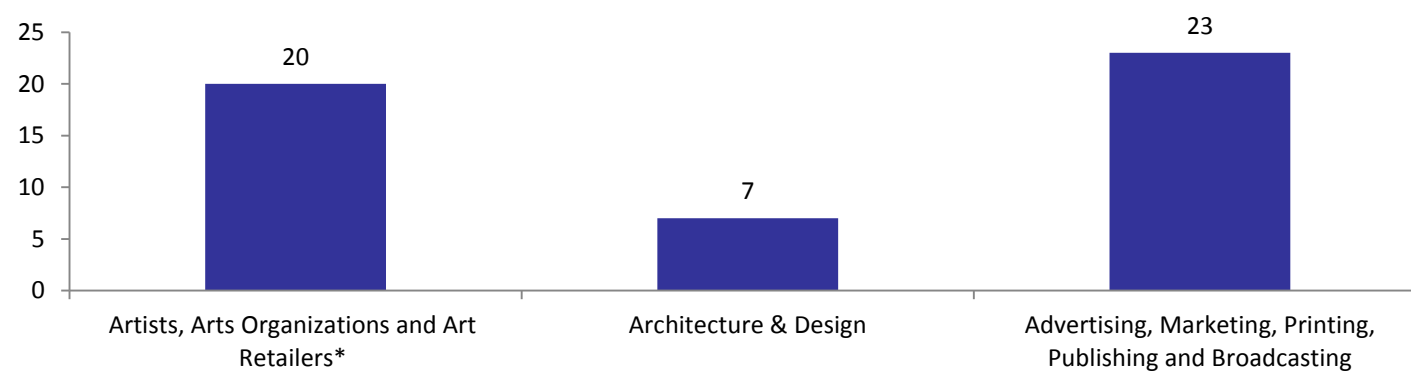
What will it take to make progress?

These data are provided as a baseline for discussion. City investment, along with strong support from foundations and the State, has always played an important role in supporting the creative economy, particularly in real estate development. In the past ten years, the State and foundations and City have together supported the expansion of large area arts organizations, such as the *Guthrie Theater* and *Cowles Center*. Consequently, we have seen a boom in capital projects which have greatly enriched Minneapolis. However, as capacity for this type of expansion is reached, these types of investments are likely to dip, or at least plateau.

As we seek meaningful ways to grow the creative sector, the City’s business loan tools will be an especially important asset. Business visits and other outreach in this sector will be crucial to expanding awareness and usage.

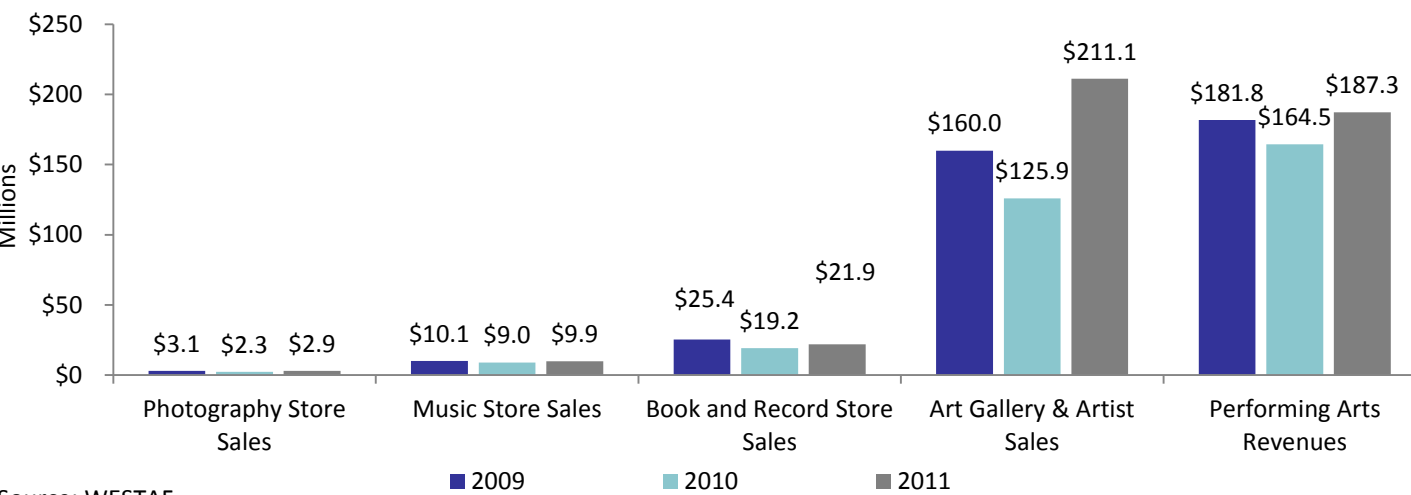
Zoning regulations may currently be an unintended barrier to investment by small-scale production artists and arts organizations, especially those utilizing kilns or welding like the Northern Clay Center and Chicago Avenue Fire Arts Center. These uses are currently permitted only on industrially-zoned sites or a site with grandfathered zoning rights. Developing a mechanism such as a conditional use permit to allow these uses in commercial zoning districts, with controls and oversight to prevent impacts to surrounding properties, would open neighborhood commercial districts to this type of arts investment.

Arts & Creative Economy Business Visits, by Creative Sector (2008-2012)



Source: CPED
* Includes theatres, music venues, studios, bookstores and music stores

Spending within the Creative Sector



Source: WESTAF

Why is this measure Important?

Buying a sculpture, paying for dance classes, attending a theater production – retail sales and revenue of the creative sector is an important facet of measuring the impact of creativity on our economy.

Over \$430 million dollars flowed through Minneapolis’ economy in 2011 through retail sales alone. This revenue accounted for one percent of the retail economy as a whole. As comparison, creative sector revenues are roughly 70 percent of the size of Minneapolis’ sports sector revenues. Compared to the nation, our CVI scores were above the national average, with performing arts revenues earning nearly ten times the national average.

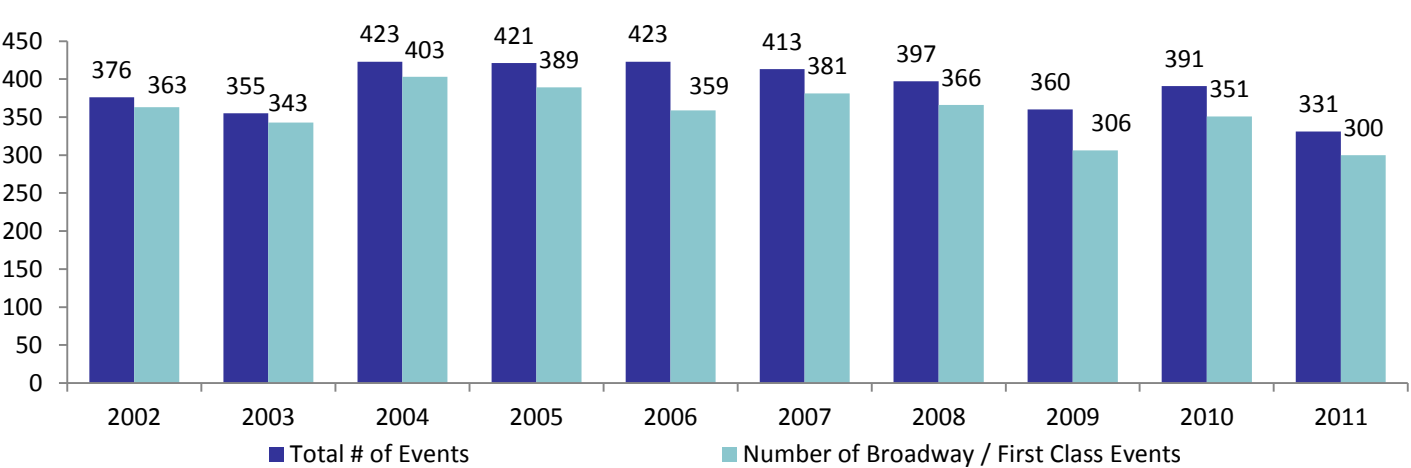
We know that each dollar spent on the arts has a ripple effect. Other arts economy studies have shown that for each dollar spent on the arts in Minneapolis, another \$17-22 dollars is spent in the local economy on related purchases such as restaurants and parking. Many of these audiences are from outside Minneapolis, capturing that value for the city. In addition, arts organizations are businesses and generate spending of their own through purchasing materials and services from local retailers.

What will it take to make progress?

Continue to track and report on this base line creative sector measure. Pairing this measure with audience attendance figures and donation figures for certain creative industries and activities could give the City a fuller perspective on the demand for arts products and overall community support.

‘The Arts, a Driving Force in Minneapolis Economy’ p.7-15 in [The Arts: A Driving Force in Minnesota’s Economy](#), 2006. A statewide and regional economic impact study of the Arts in Minnesota by the Minnesota Citizens for the Arts and the Forum of Regional Arts Councils.

Number of Events and Broadway/First Class Events at Historic Theatres

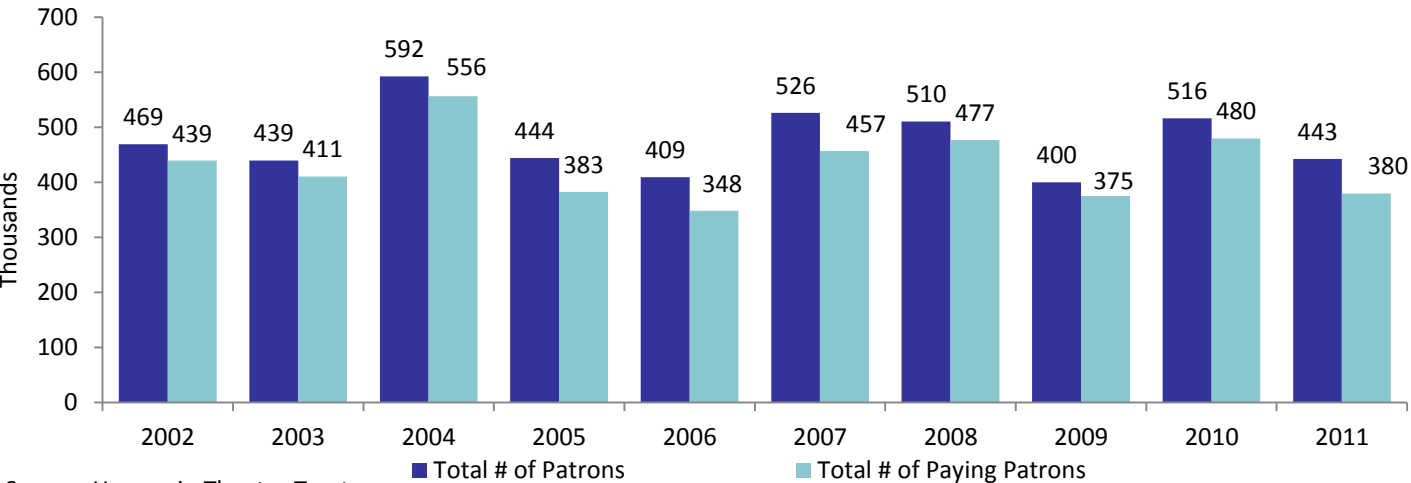


Source: Hennepin Theatre Trust

Notes: Historic Theatres include The Orpheum, The State and Pantages Theatre

Annual Data is reported for fiscal year (i.e. 7/1-6/30)

Historic Theatre's Total Attendance and Total Paying Patrons



Source: Hennepin Theatre Trust

Note: Historic Theatres include The Orpheum, The State and Pantages Theatre

Annual Data is reported for fiscal year (i.e. 7/1-6/30)

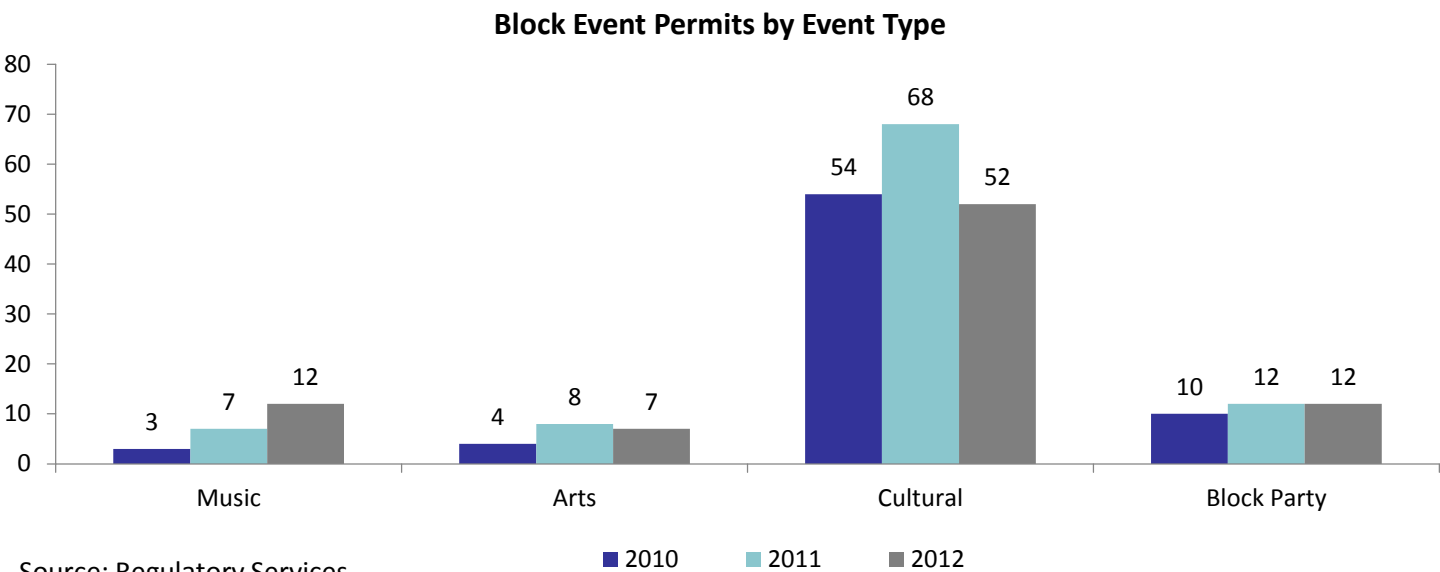
Why is this measure important?

This is provided as a base line measure for discussion. Attendance figures allow the city to track the relative demand for cultural products and services. Through tracking attendance we will be able to identify which venues and public events receive support through attendance and which are seeing declines in audiences. Over time, this along with spending measures, would provide another perspective of the growth and decline of specific industries and activities within the creative sector.

What will it take to make progress?

Currently the city does not have a system for tracking attendance figures in the creative sector. To begin the discussion of which measures should be tracked we have gathered examples of data from the following organizations and activity types:

- Participatory Art Festivals: Northern Spark 2011: 25,000, 2012: 40,000;
- Performance venues: see Hennepin Theatre Trust data above;
- Art Product Fairs: Uptown Art fair; 2012: 350,000; Art-a-whirl 2012: 30,000,



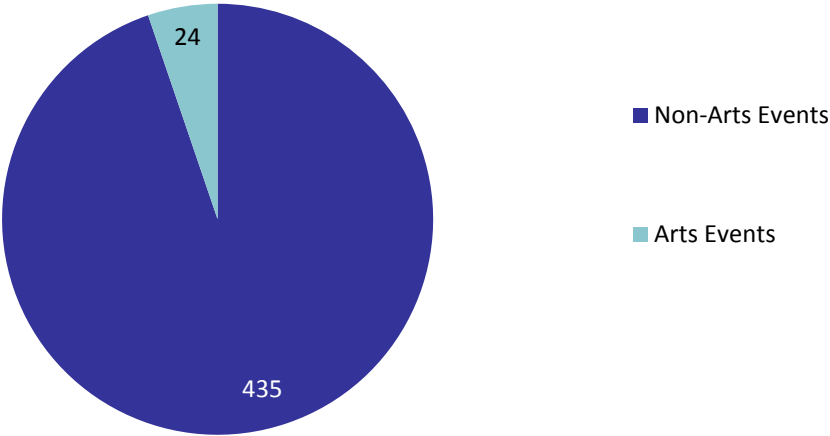
Why is this measure important?

Tracking event permits helps the City identify the community’s demand for events related to arts and culture. While this measure is of economic importance to the City as a revenue source; it also can potentially describe the level of public activity within the creative sector.

What will it take to make progress?

The City should refine its data collection around block event permits to show greater breakdown in the “Cultural” category (above). Further definition of what cultural activities are being counted along with geographical identification would allow us to track which areas of the city are supporting these public activities. This information could potentially help in planning events and support economic growth.

2011 Minneapolis Convention Center Art Events



Why is this measure important?

The convention center has a goal in their business plan of increasing the presence of art, culture, entertainment, and hospitality initiatives.

The Minneapolis Convention Center (MCC) has a goal of connecting with our community as an activity center while also providing a “window” or “gateway” to Minneapolis to the visitors of our city. Several programs are underway that will showcase the spirit and personality of Minneapolis. Visitors and residents will interact with our space and receive a sense of what our community ethos has to offer. The first phase of this program has been completed with the installation of our Sustainability Wall. This showcases the efforts on behalf of MCC and the City that will move us toward achieving the City’s goal of being eco-focused.

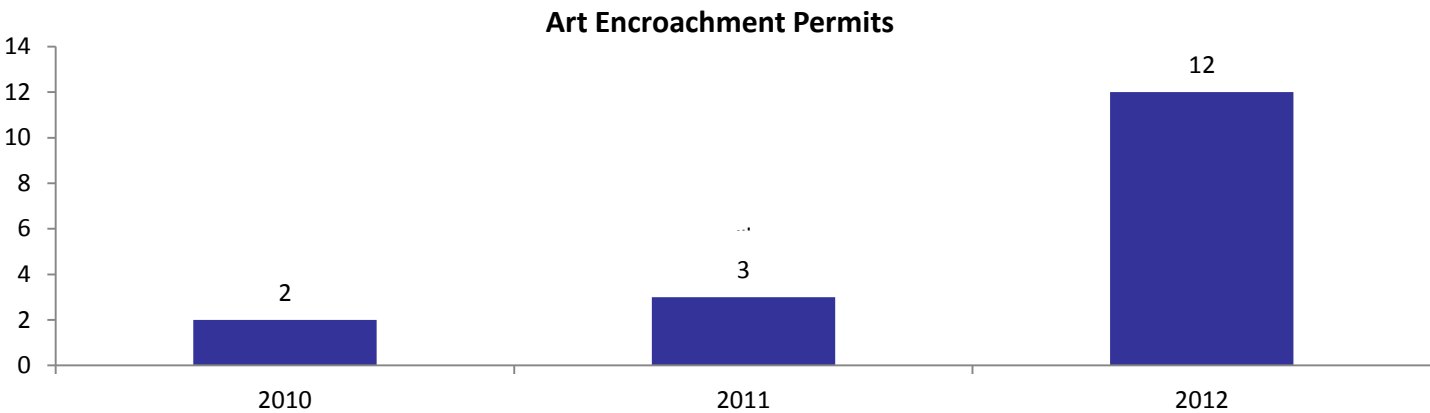
Additional programs are currently in different stages of implementation. One such program is advertising/awareness opportunities for neighborhoods, cultural organizations, and hospitality organizations that are meant to spur people to explore our city. We are also working on art installations within the convention center, remodeled information centers, and partnering with the Downtown Improvement District ambassadors to be stationed within the convention center to provide better information about the city to our attendees. The plaza is an integral part to the success of this program as it is currently a beautiful area that is underutilized. A compelling reason to interact with the plaza can be the magnet to draw convention center attendees outside to explore. The same compelling reason could draw residents of the city to our facility as a vital gathering space for our neighborhood. With this increased activity, we will be able to justify further investments in hospitality assets around our facility as development opportunities.

What will it take to make progress?

One of our initiatives to outline is the Creative City Challenge which will take a group of submissions through public voting and then a professional jury in order to create a temporary art installation on the plaza in front of the convention center.

MCC will track certain goals to help define the success of this program.

- Number of attendees at unveiling ceremony.
- Number of website visits and/or facebook friends
- Number of total visitors throughout the display timeframe
- Number of media impressions



Source: CPED; Community Planning

Why is this measure important?

The City regularly issues encroachment permits to neighborhoods, arts organizations and artists to place public art in the right of way. The projects are reviewed by the Public Art Advisory Panel, and the Minneapolis Arts Commission prior to Public Work’s issuing encroachment permit. This year the City saw a huge increase in art encroachment permits requests including requests for banners, intersection paintings, and most notably a number of requests by neighborhoods to paint or wrap City-owned utility boxes with art. This number is an indication of the strong interest, particularly by neighborhoods to use public art as a community-building and economic development strategy. We anticipate a similar number of requests in 2013.

What will it take to make progress?

A key factor in the City’s ability to make progress in this area is building the capacity of neighborhoods to develop these projects.

Role of Art in Graffiti Reduction						
Year	Murals	Mosaics	Yarn Art	City Dollars	In-Kind or Cash Match by Grantee	Reduction in Graffiti
2008	68	1	-	\$111,343	\$323,254	63%
2009	51	-	-	\$64,147	\$81,881	74%
2011	20	2	1	\$73,018	\$120,822	59%

Note: No Grant program in 2010

Why is this measure important?

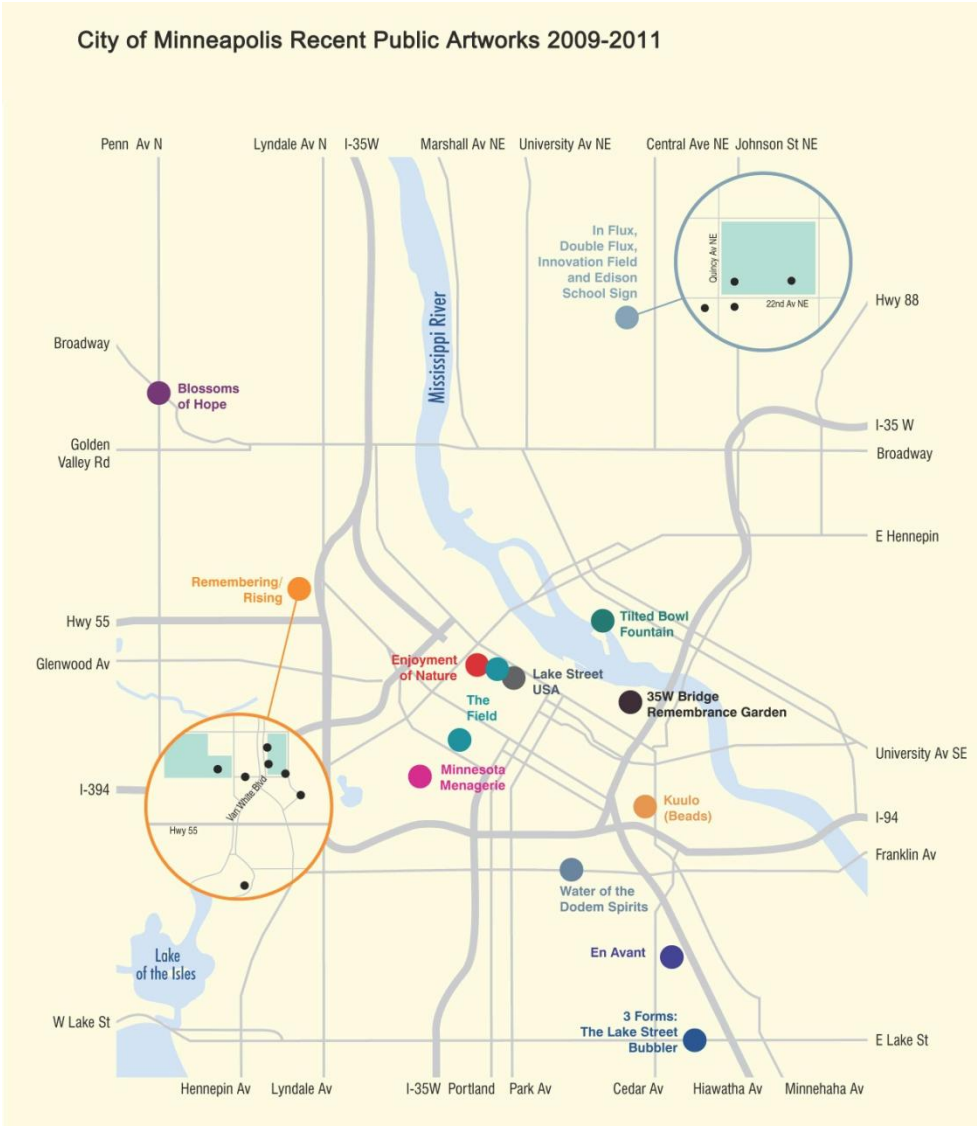
Several of the Innovative Graffiti Prevention Micro Grant Program projects for 2008, 2009 and 2011 resulted in artwork the development of murals and mosaics. Neighborhoods and businesses see murals in particular as a way to deter graffiti on large blank walls in the community, because complex patterning reduces the ability of graffiti to have a strong visual impact, and because these projects frequently significantly engage the community, resulting in an artwork in which community members are deeply invested. (There was not a grant program in 2010.) These projects resulted in both significant matching dollars and reduction in graffiti.

Reduction in graffiti was measured through pre-project and post-project graffiti scans within the focus area. Focus areas included a minimum 2-block radius from the physical graffiti prevention installation site(s).

What will it take to make progress?

In 2012, Public Works held a number of informational meetings about this grant program throughout the City. As with Art Encroachment Permits, a key factor in building the success of this project is ability of the City to build the capacity of neighborhoods and other groups to develop these projects.

Map of Recent Commissions by “Art in Public Places”



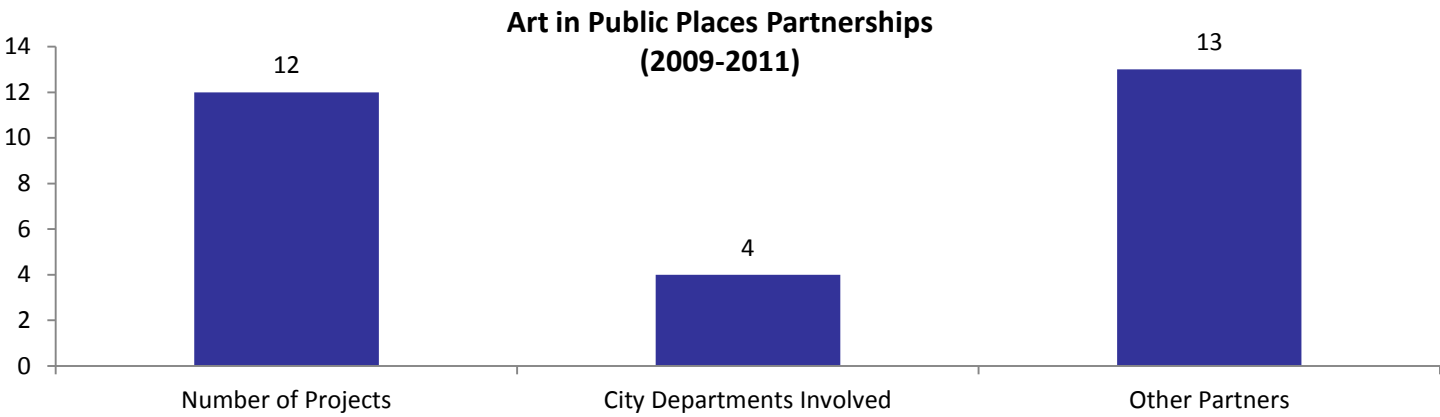
Why is this measure important?

The attached map highlights 13 public art projects completed by and gifted to the City from 2009-2011. Key highlights for these artworks include:

- **4 Sectors:** New public art projects were developed in four out of five of the City’s sectors, providing free opportunities for City residents and visitors to experience public artworks as part of their daily lives.
- **A 2:1 Financial Match:** On average every dollar funded through the City’s Art in Public Places program (\$590,000) leveraged 1.6 dollars from other sources, including funds through NRP, FTA, private developers, foundations and the DID. (\$945,000)
- **16 Partnerships:** Over this three-year period Art in Public places co-developed 12 public art projects with 4 different City Departments, partnered with 13 outside non-profit organizations, neighborhood and businesses partners.
- **17 Artists:** These 12 projects engaged a total of 17 artists, many of whom hired local fabricators, engaging and employing the City’s creative sector.

What will it take to make progress?

In order to make progress we need to be working citywide. A goal of Art in Public Places is to develop projects throughout the City’s neighborhoods. Because projects are tied to the City’s infrastructure and development efforts, and because those efforts are not always well-balanced across the City, this can be a challenge. Therefore it is critical that City staff and constituents carefully monitor the City’s future plans in underserved areas to identify potential public art opportunities.



Art in Public Places: Dollars Spent and Leveraged (2009-2011)		
Artwork	Art in Public Places Dollars	Dollar's Leveraged
Blossoms of Hope	\$ 50,000.00	\$ -
Remembering/Rising	\$ 50,000.00	\$ 200,000.00
In Flux, Double Flux, Backstop and Edison Sign	\$ 62,000.00	\$ 320,000.00
Tilted Bowl	\$ 50,000.00	
Enjoyment of Nature	\$ 28,000.00	\$ 5,000.00
Minnesota Menagerie	\$ -	\$ 50,000.00
Marquette/Second Avenues: The Field	\$ 50,000.00	\$ 150,000.00
Lake Street USA	\$ 25,000.00	\$ 20,000.00
Kuulo	\$ 25,000.00	\$ 200,000.00
Water of the Dodem Spirits	\$ 50,000.00	\$ -
En Avante	\$ 150,000.00	\$ -
Three Forms: The Lake Street Bubbler	\$ 50,000.00	\$ -
TOTAL	\$ 590,000.00	\$ 945,000.00

Why is this measure important?

The success of City public art projects depends on community ownership and the support of local partners to develop projects, expand their impact and scope and maintain them over time.

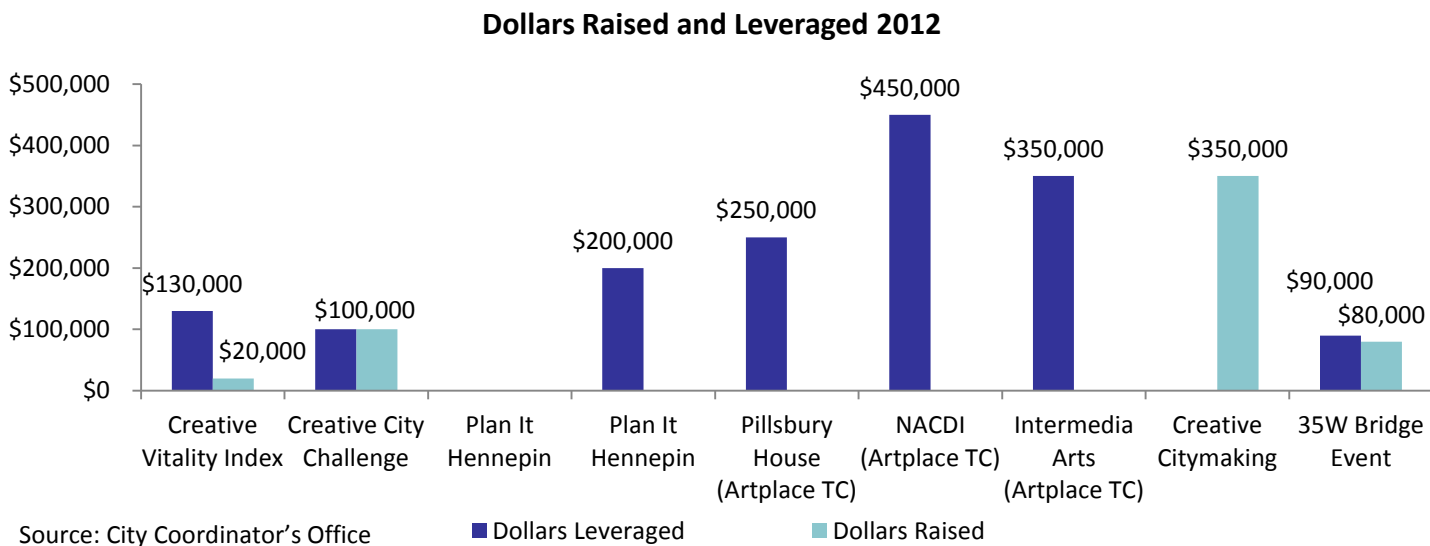
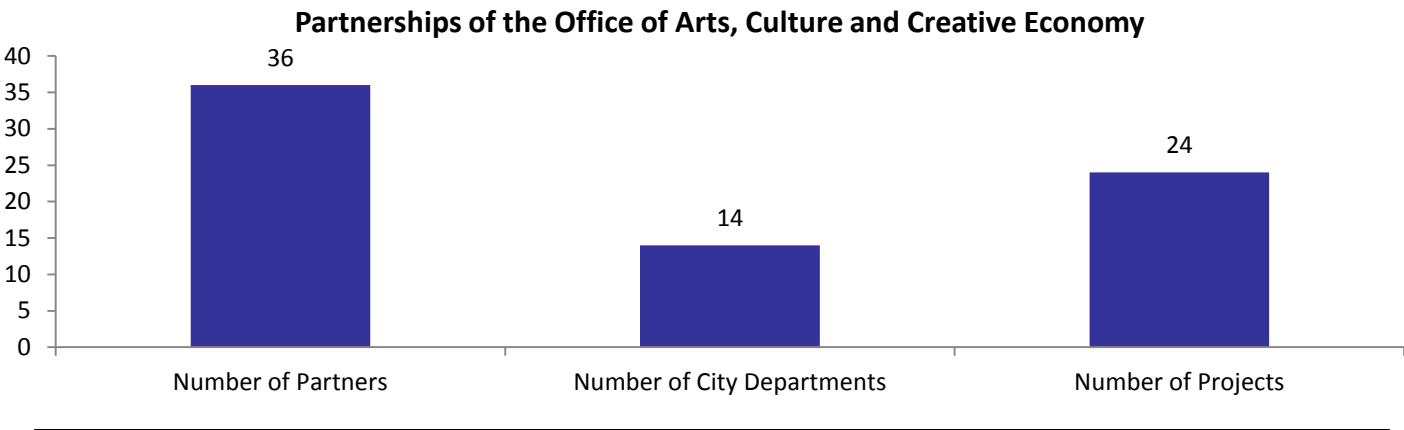
What will it take to make progress?

Although the Art in Public Places program has a healthy number of project partners within the private sector, one of the program’s goals is to increase the number of City Departments/Divisions engaged in public art projects. To this end, staff continue to recruit potential projects that have the potential to involve new City partners, such as Health, Police and the Minneapolis Convention Center.

Additional Narrative on Next Page...

Partnerships

In terms of leveraging dollars, public art projects are also selected based in part on opportunities to leverage additional support from neighborhoods, businesses and developers. As neighborhood budgets decrease in the coming years, it will be particularly important for the City to creatively seek new partners who can bring additional resources to the table.



Why is this measure important?

Strong partnerships with parks, schools, government, nonprofits and private sector are the outcomes of goals developed by the Coordinator's Arts, Culture and Creative Economy program. This new initiative was established August 2011 to leverage the creative sector towards strengthening social and economic growth in the City of Minneapolis. The goals of the program are to: Promote and coordinate City resources to develop the arts as an economic generator in alignment the notion that *"art and artists are economic drivers in and of themselves"*; stimulate cross-sector collaboration to strengthen the arts economy and community in Minneapolis and provide presence and visibility for the creative sector in the City of Minneapolis.

These goals are supported by key strategies targeted toward better utilizing and coordinating existing City and creative sector resources. Some key program strategies include: facilitating projects and partnerships, collaborating on City and community projects to foster foundation support fro various initiatives; advising in the arts community and with City departments to connect the City more meaningfully to creative sector interests and activities using art as a catalyst for helping departments better engage the community. The data shown represents the partnerships developed with creative community nonprofits, private sector and government organizations over a 12 month period. It demonstrates the number of City departments that have received services from the program, the projects executed and the dollars raised and leveraged.

What will it take to make progress?

These data are provided as a baseline for discussion. The program demonstrates that with very little City investment, tangible outcomes can be attained for both the City and creative community. Moving into its second year of operation, the Arts Culture and Creative Economy program will review and assess these outcomes to determine what successful institutionalization might look like for this enterprise wide initiative.

Appendix

National Comparisons

Comparative CVI (by MSA)					
Region		Index 2008	Index 2009	Index 2010	% change
1	Washington-Arlington-Alexandria, DC-VA-MD-WV MSA	2.52	2.484	2.564	1.75%
2	New York-Northern New Jersey-Long Island, NY-NJ-PA MSA	2.199	2.261	2.344	6.59%
3	Los Angeles-Long Beach-Santa Ana, CA MSA	2.323	2.181	2.214	-4.69%
4	San Francisco-Oakland-Fremont, CA MSA	2.012	2.014	2.027	0.75%
5	Boston-Cambridge-Quincy, MA-NH MSA	1.676	1.727	1.723	2.80%
6	Minneapolis-St. Paul-Bloomington, MN-WI MSA	1.481	1.518	1.506	1.69%
7	Seattle-Tacoma-Bellevue, WA MSA	1.432	1.435	1.469	2.58%
8	Denver-Aurora-Broomfield, CO MSA	1.216	1.282	1.28	5.26%
9	Salt Lake City, UT MSA	1.232	1.178	1.267	2.84%
10	Austin-Round Rock-San Marcos, TX MSA	1.196	1.219	1.234	3.18%
11	Las Vegas-Paradise, NV MSA	1.399	1.311	1.23	-12.08%
12	San Jose-Sunnyvale-Santa Clara, CA MSA	1.194	1.151	1.168	-2.18%
13	Portland-Vancouver-Hillsboro, OR-WA MSA	1.166	1.176	1.161	-0.43%
14	Hartford-West Hartford-East Hartford, CT MSA	1.177	1.226	1.15	-2.29%
15	San Diego-Carlsbad-San Marcos, CA MSA	1.105	1.053	1.072	-2.99%
16	Milwaukee-Waukesha-West Allis, WI MSA	1.101	1.099	1.071	-2.72%
17	Philadelphia-Camden-Wilmington, PA-NJ-DE-MD MSA	1.105	1.068	1.063	-3.80%
18	Columbus, OH MSA	1.027	1	1.031	0.39%
19	Indianapolis-Carmel, IN MSA	1.053	1.001	1.026	-2.56%
20	Chicago-Naperville-Joliet, IL-IN-WI MSA	0.981	0.999	1.01	2.96%
21	Cleveland-Elyria-Mentor, OH MSA	0.99	1.027	0.998	0.81%
22	Pittsburgh, PA MSA	0.987	1.001	0.969	-1.82%
23	Kansas City, MO-KS MSA	0.945	0.968	0.954	0.95%
24	Atlanta-Sandy Springs-Marietta, GA MSA	0.885	0.866	0.947	7.01%
25	Baltimore-Towson, MD	0.938	0.992	0.932	-0.64%
26	Grand Rapids-Wyoming, MI MSA	0.983	1.029	0.931	-5.29%
27	Miami-Fort Lauderdale-Pompano Beach, FL MSA	0.99	0.912	0.911	-7.98%
28	Charlotte-Gastonia-Rock Hill, NC-SC MSA	0.88	0.857	0.891	1.25%
29	Raleigh-Cary MSA	1.081	0.965	0.887	-17.95%
30	St. Louis, MO-IL MSA	0.82	0.825	0.851	3.78%
31	Cincinnati-Middletown, OH-KY-IN MSA	0.822	0.825	0.836	1.70%
32	Memphis, TN-MS-AR MSA	0.752	0.713	0.764	1.60%
33	Houston-Sugar Land-Baytown, TX MSA	0.775	0.81	0.76	-1.94%
34	Phoenix-Mesa-Glendale, AZ MSA	0.699	0.692	0.722	3.29%
35	Duluth, MN-WI MSA	0.643	0.783	0.706	9.80%



Future Plan for Public Art Measurements

Over several years the key measures that have been reported by CPED on the Art in Public Places program have been quantitative-- number of artworks commissioned, number of major conservation projects, and number permits given. Staff recognizes that these measures do not adequately portray the real impact of the City’s public art efforts and have been seeking a way to more accurately measure the broad social outcomes that City staff and constituents intend when developing public art programs. These outcomes include enhanced community vitality and sense of place, increase property values, reduction in crime, and engagement of diverse communities.

This past year, the Public Art Advisory Panel has worked on the development of a future evaluation strategy for effectively and accurately demonstrating the program’s success to key stakeholders, elected officials, department heads, funders, residents.

There is to focus on six artworks each year and assess the following **outcomes**:

- Community identity and pride
- Vital spaces and experiences
- Public engagement

The **tentative methodologies** they have identified are:

- Counting images of artworks on websites of businesses and neighborhood groups, newspapers and Google and Flickr;
 - Intercept surveys; and
 - Written survey of the geographic area.
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